

NORTHERN JUNKET



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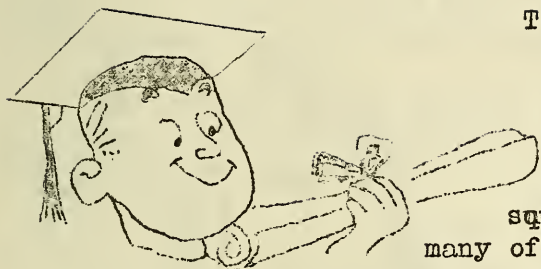
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If you are interested in Folklore etc. then you should write to: Legacy Books, Box 494, Hatboro, Pa. 19040 - ask for their catalog #105. It's full of wonderful books on the subject.

The 1975 Calendar of Folk Festivals and Related Events, just published by the National Folk Festival Association, lists detailed information about 465 festivals in the U.S. and Canada. \$2.50 each from the NFFA, Suite 1118, 1346 Connecticut Avenue, NW. Washington, D.C. 20036.

The Chocago Marriott will again be the sito for the 1976 Convention of Callerlab, April 12 to 14.

TAKE IT OR
LEAVE IT



It is a shame what has happened to modern, club-style square dancing. How many of you realize that there are between 4 and 5 thousand so-called "basic" figures involved in modern-day square dancing? How many of them do you know?

One small voice crying in the wilderness changes nothing. Nevertheless I'm going to say it: It is a shame - a damned shame, if you are of that turn of speech!

We no longer square dance for the fun of it; we square dance to show off our intelligence and ability to memorize hundreds of gimmicks. No wonder there are few smiles on the faces of square dancers nowadays! How can anyone smile when the vast majority of the new figures are completely non-directional? It becomes a memory exercise, as well as a boot exercise for those who need it!

We are living up to our American trait of overdoing a good thing. Charley Baldwin, Stan Burdick and Bob Osgood, with their magazines, are trying to do something it. I pray all readers of this page will go along with them and give them your fullest support.

Most sincerely

Ralph

REMEMBER

THE NAME

Based on an article
by Alvin Ventura,
Special Writer for
Keene Sentinel



It is the first Saturday night of the month. The old Town Hall is hopping to the dulcet strains of the Jack Perron Band.

With a flourish of rosin and a hi-yo fiddle, Jack Perron has an affirmative answer to the musical wuestion - can decent folk, in 1975, find solace and cheap thrills in traditional fiddle tunes and dancing?

Yes, Virginia, contra dancing is alive and well in the Monadnock Region of New Hampshire. Not square dancing. Contra dancing. There is a difference dearie. It is a continuing tradition in this area.

Contra dancing is the choreographed accompaniment to the traditional Scotch-Irish fiddle music. The only similarity between contra and western square dancing is in some of the dance forms, such as the promenade. Another difference is that in contras, the caller simply prompts, rather than formally sings instructions.

But perhaps the major distinction lies in the informality of the contra dance, and the beautifully expressive qualities of the music.

The contra dances in Nelson and Dublin are more

like a casual gathering of friends out for a good time. Unlike the square dance, there are no contra dance clubs or merit badges awarded for learning steps.

"One of the things you have to do is fit into the good time spirit of the whole," says Jack Ferron, contra fiddler par excellence.



One of the reasons the contra dance has survived up here in the hills of Mnadnock Region is that the lovely time-hallowed town halls are the perfect vehicle for presenting dances. Smile about it if you will, but there is no denying that the casual fun at a contra dance and the tradition-oriented setting of a New England town hall belong together.



Henry Ford himself came to New England in the 20s, and was, as they say uptown, "wowed" by the chock full of tradition small town. Being an imaginative man with coin of the realm, old Henry constructed two replica New England villages, outside of Dearborn and Storrowton. He even imported to Dearborn village a dancing master from nearby Washington, N.H. But Ford could not emulate the vibrancy that makes tradition in New England a living process.



And part of this esoteric tradition is the music. Contra dancing is rarely found outside of New England, especially New Hampshire. This is partly owed to the predominant Scotch-Irish stock that first settled here and brought their music with them, as well as their love of dance. "Nelson is probably the contra dance capital of the world," says Jack Perron, only half in jest.

There is no more contra dancing per se in Europe. In England, of course, there is still great interest in

"country dancing", the direct ancestor of our contras. Elsewhere over there it just died out. Once the music came here, it became subtly laced with other influences such as French-Canadian.

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"The music is far and away the most misunderstood aspect of contra dancing. Anyone with a musical background exposed to contra dance music is overwhelmed by the beauty and expressive quality of it. It is difficult to play well, and we have to be as dedicated as classical musicians, because this fiddle music can be as expressive as Beethoven," says Perron.

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A relevant distinction between this sublime music and classical forms is that contra music was handed down person to person, in a purely oral tradition. It is impossible to get a true sense of the music from the transcribed sheet. A valid analogy would be folk music style, and forms of local vernacular speech. The music took hundreds of years to develop in Europe from a purely oral tradition that was broken upon its emergence in America.

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Jack Perron sees his role in restoring the oral tradition to contra music. In certain ways, transcription creates stagnation, in that the dynamic interchange of ideas among musicians lends a freshness and spontaneity to the music that is colored by regional nuances and hard to duplicate.

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"My interest in calling is to unite the contra dance forms with the original style of playing it. My musicians have heard the original recorded sources and we are now continuing the oral tradition," says Perron.

In congruence with his purist beliefs, Jack has re

cently obtained a rare Stroh recording violin. There are perhaps 16 of these instruments in the world today. The Stroh violin consists of a fingerboard with a trumpet-like horn attached. A rather bizarre-looking instrument indeed. It was created to record fiddle music at the advent of recording technology. And Jack's Harrisville apartment is cluttered with every conceivable fiddle record in existence.

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The man is a purist who has lived in coffin factories, garages, and nursery schools to pursue his art. Jack is reticent about his background, especially his four years at Harvard, and two at Tufts Medical School. How did he find himself, at 27, to be a champion of the Gaelic fiddle?

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"I didn't start playing till I was 22," says the Concord native. "When I took leave from med school, I had two options: Divinity school or digging ditches. I guess I became a contra caller because it's somewhere between the two."

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There has been an upsurge in contra dance music over the past five years. Ironically, although traditional fiddling has always flourished in New England, it has been immigrants to the area that have kept the tradition alive. It is a familiar pattern. Young people growing up in New Hampshire are sensitive to their rural background, and want to be as "progressive" as possible. The stigma of being "hicks" steers them to rock and roll, an infinitely inferior musical form. Jack Perren thinks this will change in a few years, as more people are exposed to the music.

"I would rather people see our public dances as social events. They can dance, talk, or shoot marbles. But this music deserves to be heard."

There is already ample evidence that local youngsters are returning to the fold, and will continue the contra music tradition. At a dance in Nelson Town Hall, a number of young people expressed a surprising degree of musical sophistication. "This music is just so much better than Grand Funk Railroad, and the stuff they play on the radio," says Judy Thayer, 13, of Harrisville. Indeed many are taking up the dulcimer, and other traditional instruments. At the recent New England Folk Festival there were over 100 musicians taking part in the two-day event, and two-thirds of that number, at least, were college aged or under, and they were GOOD!

Here's fair warning to anyone who walks into Nelson Town Hall the first Saturday night of every month - lace up your dancing shoes and set your time clock back. And be prepared to step into a wistful time when women wore floor length gingham, and babies smiled on old men's laps.

SQUARES and CONTRAS

MAY 30th, BELMONT UNITARIAN CHURCH - 8:00 - 11:00

LIVE MUSIC CALLER - ROGER WHYNOT

Admission - \$3.00 a couple

NOT A DANCE FOR BEGINNERS!

A well-adjusted citizen these days probably has friends who are wondering what's wrong with him.

Today you can get some of the greatest penny candy you ever tasted for 15 cents.

Passing the collection plate is quite different from dropping something into it.

KEEPING FOLK DANCES

TRADITIONAL

by LUCILLE ARMSTRONG

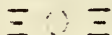
at the International Musical Eisteddfod, July 1974



This is the 18th International Musical Eisteddfod at Llangollen. We may ask ourselves, "Why has this Eisteddfod not only kept up its traditions but grown?" A quarter of a million people visited this Eisteddfod last year. There must be a reason for the attraction exercised by this Festival. As regards the folk dance section of it, perhaps this success is due to several factors: the magnificent scenery; the welcoming attitude of our hosts; the excellent organization. But also the fact that people know that basic degree of authenticity is required, and achieved, in the folk songs and dances performed here. People come to learn and to refresh their inner selves. They can go back to the roots of our cultures by watching and listening. Watching the diversity of man's creation is an inspiration. Stage performances are all very well but our souls need more than theatre; they need to return to our past for inspiration and guidance for the future. Therefore, we expect no theatricals in these performances here, but only some representation of the core of life.

The Festival here at Llangollen has always stipulated traditional performance from the dance groups that come to compete from many parts of the world. It is to

those groups that show us the most traditional dances that prizes are awarded, and not necessarily to the showiest. Showiness is merely incidental. Good execution counts of course, together with the music and instruments and costumes appropriate to the dances chosen - the correct costume for each dance is not always an easy matter we know. However, those dancers who perform in stagy costumes will lose some marks.



We all know that performing a folk dance on a stage is not the same as performing it in a village square, or in the open country, by a pond, or in a grove (where some ritual dances are required to be performed), but since we cannot all travel to the dances in their own setting, we must perforce accept a second best on a stage. Nevertheless, "on a stage" does not mean that dancers should all face the audience in straight lines wearing broad smiles when the original dance should contain proper figures regardless of the spectators. We all know that this kind of choreography immediately denotes that the dance has been warped and its meaning completely lost - for each dance was originally created for a particular purpose and with a meaning. These "stage" arrangements we cannot accept as "folk", for such a dance is not "folk".



I hope you will bear with me if I mention briefly, for the sake of our foreign visitors, the meaning of "folklore". This word covers several aspects of folklore. "Folk" means "the people", and "lore" means "erudition, scholarship, and a body of traditions and facts on a subject known to the majority." "Folk dances" therefore means "dances of the people". Now, how did "the people" come to evolve dances? Because over the thousands of years man has taken to come to our present time, he has created and adhered to beliefs which he understood would protect him from want, from evils like

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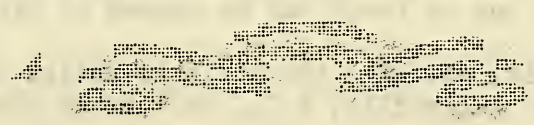
natural catastrophes, diseases, and so on. He performed certain rites that always entailed dancing in various forms. Dancing has been a part of man's daily life since "the beginning". Through dance man found unity. Unity with his maker as well as unity in the community.

Dance has been a vehicle of therapeutic practice; of teaching, for exercise, for hunting and for war; for ensuring the recurrence of natural causes such as the cycle of the year; and man has danced to ensure a plentiful supply of animals in the hunt, of herds, or crops - and he continues to do so in many parts of the world.

This body of beliefs has changed, naturally, over the millenia, but some of the original forms can still be traced. These traces are precious to mankind because through them we can understand better the long road of evolution man's beliefs have gone through. That will help us, by understanding the past better, to form the future that may be an improvement on the present.

E O E

There are those who say, "We must be modern and sweep away all the old traditions and have modern folk dances". This attitude indicates that the speaker knows nothing of folk dance or tradition generally. No-one can build anything without a basis, without a foundation, otherwise the erection will topple over. To build towards progress in the future we must know something of our past. Our folk dances will teach us a lot. They are our link with an important aspect of our culture. Let each region, therefore, enjoy its folk dances and perform them as they were handed down by our ancestors. If new dances are required to express modern times, let entirely new dances be created - but leave the traditional ones unchanged and without admixtures for they are the real folk dances.



INTERVIEW WITH AN OLD TIMER



by ALICE ANDERSON

"Okay.....Square 'em up!"

The record player sent the sounds of "that good old country music" out across the big paneled hall at the "200" Sportsmen's Club, in Webster, Mass., and the gathering bounced to its feet. Wayne Morse of Southbridge, microphone in hand, began the patter that would send four squares of dancers through a few allemande left's, see-saw's 'round your own, and right-and-lefts through.

But this wasn't any ordinary square dance.

It was Wendall Jones' 90th birthday party and he was celebrating the way he wanted to. The man, who has come to be known as New England's Grand Old Man of Square Dancing, natty and only slightly bent, was out there swinging his own partner round and round.

"I've had to slow down some ya' know. The old ticker kicks up a little if I do anything too strenuous. But I'll do one or two," and he winked at his wife, Dot.

The pair, who call the Millbury-Sutton area 'hcome, live now in Mapleville, R.I., in a house Wendall built

for himself and his "bride" about the time he celebrated his 80th birthday. He grew up in Sutton and learned about square dancing there.

Both he and Dot contend today's form of the dance is a far cry from the one Wendall remembers back in 1902, when he first began to dance, but, regardless, they have do-si-do'ed into a new era and enjoy it.



"You didn't take lessons back in them days," he said. "Dancin' schools had died out; warn't no dancin' masters round, so you just broke right in and danced. They warn't square dances - at least they wasn't called that. They were contras and quadrilles with a hi-falutin' lancers once in a while."



Morse is one of Wendall's favorite callers, but he talks a lot about Dick Leger, a caller out of Rhode Island, and Ralph Page, from Keene, N.H. both of whom he can still count on for a good old-fashioned contra or quadrille paced in perfect timing. Wendall bemoans that when these two masters are gone and if no one picks up the routines, the art will be lost. "Ain't a one of the new callers interested in such things," Wendall went on. "All they c'n think of is somethin' new all the time."



Square dancing, he said, adopted that name early in this century, but it had its beginnings many centuries ago. The steps and figures of country dancers on village greens in England, Ireland, Scotland, and those from ballrooms which were hosts to French aristocracy blended together to form America's form of folk dance.

Wendall remembers best those simple square dances that began in early America's history. "Everybody grew up dancing. Those were the days when babies went in bas-

kets, and small fry formed a set in the corner and danced without "botherin' nobody." They danced in taverns, at barn raisin's, at husking bees, roof raisings, and sheep shearings. If they didn't have any place better, they danced in a kitchen..." That's where Wendall learned to dance.



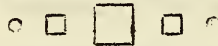
He said he was a young man in his prime when, after his farm chores were done, he'd head down to the Andrew Keith farm near Pigeon Hill, in Sutton, where the old country kitchen and sitting room opened into one.



"Keith played the violin and prompted in between, and his wife played the piano. There was a second violinist that played all the time," he remembers.



He tells of going to the farmhouse year after year, and to Grange dances in Sutton Center, Oxford, Douglas, and Uxbridge. Like the farmer who talks fondly of a good harvest reaped from rich earth, Wendall's eyes reflects the richness of his own kind of thoughts...the horse and buggy and a dance hall.

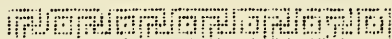


"I'd hitch up the horse and buggy and go get a girl. We'd go - maybe down to Uxbridge - dance 'till one or two a.m. and then head home." He leaned back in his chair, took a side glance at his wife, and grinned. "One thing about that, ya' know. The horse always knew the way home, so all you had to do was wrap the reins around the whip socket, and well, you could use both arms!"



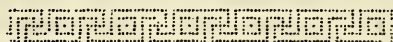
Dorothy winked. They both chuckled. For them, memories are good of the not-so-long-ago. "By the time you got home it was time to go milk the cows," he said.

The man, who has danced the past 73 years in 19 different states and from Montreal East in Canada to be come introduced wherever he goes as the Grandfather of Square Dancing, has watched as live music slowly gave way to canned, and the "git-fiddle" replaced by modernistic amplifiers that vibrate to the bass and twang from records wired into them. But what matters is to dance, and he accepts these new things for the sake of that.



BALKAN WORKSHOP

The State University of New York at Binghamton is sponsoring a summer Workshop in Balkan Folk Music and Dance. The five (5) day workshop will begin on Saturday a.m., July 12 and end on Wednesday evening July 16. College credit will be offered. Further information by writing to: Robin Ackerman, c/o 413 Corey Avenue, Endwell, New York, 13760.



Worry is the advance interest you pay on troubles that seldom come.

Tact is a rare talent for not admitting you're right.

The way things are today, you need not touch a live wire to get a shock - just open the electric bill.

Always put off till tomorrow what you can probably get out of doing altogether.

TV commercials are educational. They show us just how stupid the advertisers think we are.

Never send a boy to do a man's work - Send a woman!
Many a child is spoiled because you can't spank two grandmothers.



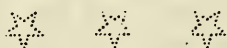
THE LIVING TRADITION

by BILL MEEK

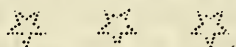
In recent years one of the more positive cultural developments in Ireland has been the popular revitalisation of our folk traditions, and in particular our traditional music. Of course the music was always there as part of the life of the people, and yet, surprisingly, the interested stranger could encounter considerable difficulty in trying to seek it out. Happily this aspect of "the hidden Ireland" is now very much on view, so much so that the visitor today will inevitably have the opportunity of savouring authentic folk music in the course of a holiday.

There are many ways in which music can happen in Ireland. Often it is the result of an almost magical accident. A chance visit to a pub may coincide with a few 'musicianers' dropping in. Suddenly, almost before realizing what is going on, one is in the middle of a spontaneous session. However, it isn't always wise to leave things to chance, and opportunities have been created to insure those who wish can enjoy a night of folk

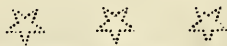
music and song. There has been a tremendous increase in the number of establishments - pub, clubs, hotels, halls, even theatres - that offer traditional entertainment on a regular basis for a very modest sum. On a national scale Comhaltas Ceólteoirí Éireann, an organization founded to promote traditional music, organises Seisium, that is folk Cabaret, in some twenty-eight centres covering all four provinces.



The height of all this easily-located activity is in the months of July and August, and visitors to Ireland have shown a marked inclination to take part in the revels. Last summer photographer Mike Bunn and I visited a number of these venues, and it was to prove a thoroughly enjoyable experience. As one who feels particular concern for the preservation of the deep roots of folk music, I was particularly happy to find that the manner in which these shows are presented is not at the expense of musical authenticity.



Our first call was to the Taibhdhearc Theatre, in the old part of the city of Galway to see Seoda, a staged presentation of traditional music, song and dance. The Taibhdhearc is the main centre for drama in the Irish language and is associated with some of the most famous personalities of the Irish stage such as Micheál Mac Liammóir, Siobhan McKenna, and the late Walter Macken. (It should be mentioned that Seoda can be, and is, thoroughly appreciated by those who haven't a word of Irish).



Informality is often thought of as the very essence of folk music, so one might suppose that the transformation of a home-grown art form to the medium of the stage would incline to inhibit it. This in practice can happen when traditional music is presented in concert form. But Seoda is much more than a concert: it is a highly cohesive production. The technique of stage

craft has been used to present the music vitally and dramatically.

The musicians, a group called Ceoltóirí Chonnacht, take one through the wide and varied range of traditional music from the delicate compositions of the historic harpers to the rapid pulse of the reel. Someone may strike up a slow air, perhaps one of the great melodies of the western seaboard, and as the lights dim even those with little previous acquaintance with Irish culture and history cannot fail to grasp the nuances hidden in the music. Quite suddenly the mood changes. The strain of a jig summons the dancers, and at once the stage is a hub of movement and life. Then perhaps a song, possibly one of great antiquity and yet today still part of this living tradition.



Seoda is more than an entertainment. It is a very moving experience which is evident from the faces of the audience as they file out at the end. The ability to capture so many moods of the Irish people and to interpret them through music within the confines of the stage is no small achievement on the part of director Risteard Ó Brom. In addition to his directorial duties he is also singer, musician, set-designer, and author of a delightful play incorporated in the production. The choreography is arranged by the lead dancer, Celine Hession, who is widely regarded as one of the finest exponents of Irish dancing in the world.



The music - and such a production would fail if the music were less than excellent - is directed by Pádraig Ó Carra, who during the hours of day doubles up as a bio-chemist at the university.



The village of Corofin lies close to the shores of Loch Inchiquin in County Clare, just south of the massive Burren limestone country. The people of Clare

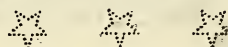
would argue that they inherit one of the richest instrumental traditions in all Ireland. Certainly the very names of the villages and districts sing at you, for they have given title to countless dance tunes beloved by musicians the length and breadth of the country.



Niall Ó Beachain, who looks after cultural affairs for the Shannon Development Company, reckoned that local people and visitors would enjoy the experience of traditional get-togethers such as were loved by our ancestors. The idea took form in the organising of "Village Aírs" in a number of places in and around the Shannon area.



When we arrived at Teach an Cheoil (The House of Music) in Corofin, the audience was already mingling with the performers in a big country kitchen warmed by a cheerful turf fire. Tim Lyons, who produces the show, introduced us to the artists, all members of the Ennis Seisium group. A few minutes later we were engulfed in an evening of informal, exuberant entertainment. What really came across was the terrific enjoyment experienced by the performers as they played, sang, and danced their hearts out. This was infectious and in no time every foot in the room was tapping. What also came across was the high standard of musicianship. Coincidentally a number of the young players had just returned from the 1974 Fleadh Cheoil na hEireann - the national annual fiesta of traditional music - bringing back with them a galaxy of awards won in the field of competitive music making.



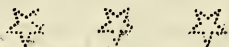
As the night progressed the division between audience and performer somehow vanished. Those who had come to watch and listen found themselves up on their feet obliging the company with a song. (I understand that songs had been contributed during the summer from all over the world). To end there was a boisterous display of set-dancing, the local and highly spirited version

of the quadrille.

'Village Airs' proves that our forebears knew how to enjoy themselves in the days before televised vicarious entertainment. If some of the guests who drop in to Teach an Ceoil come from three thousand miles away, they are all the more welcome for that.



For the past seven summer seasons Father Pat Ahern has produced a remarkable show called Siamsa in Tralee, the county town of the Kingdom of Kerry. This, in effect, represents the first attempt in Ireland to build a tradition of Folk Theatre. We have of course long had our folk music, folk customs and folk drama - the term given to the playlets of mummers and similar groups who for generations have hailed the high points of the calendar. Siamsa draws strength from all these elements, and dramatises them in a theatrical form.



The show abounds in song, music and dance, but presented in a thematic manner that recreates the folk life of the Irish people on stage. The players are superb, totally professional although each is also committed to another job outside the theatre. One could easily enjoy this show at the entertainment level alone: it is colorful, vivacious, and full of melody. However, it is well worth taking a glance at the programme before the curtain rises because there is explained the relationship of the action on stage and the customs that inspire it. The overall spectacle has universal appeal, witnessed by the fact that Siamsa received the 1974 European Folklore Prize.

Siamsa is an example of how a modest notion can grow to proportions undreamt of at the time of its inception. Originally the plan was to broaden the horizon of a church choir; today Father Ahern rightly sees the Siamsa ideal as contributing in a fundamental way to the cultural life in Kerry and West Limerick. At Fuin-

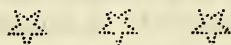
noig, near Listowel, Teach Siamsa is the first of a number of planned theatre workshops to have been completed. It is a handsome, thatched building basically in traditional style but ideally constructed to suit its purpose.



Here Father Ahern directs experiments in devising new ways of presenting traditional themes in a dramatised form, with a view to eventual production in the larger ambience of a full-sized theatre. On other occasions there are open nights when the workshop is filled with musicians playing for the pure enjoyment of it.



Developments like Siamsa, Seoda and Village Aírs are of immense value to the vitality of folk culture. They reflect the renewed enthusiasm of the Irish themselves for traditional values, after a period of comparative neglect in favour of the passive entertainment of a suburban life-style. Through them we are enriching our own lives, and finding, also, how to share the enjoyment with our visitors.



SPRING DANCE WEEKEND at Hudson Guild Farm, Netcong, N. J. sponsored by Country Dance & Song Society. Write to CDSC, 55 Christopher St. New York, N.Y. 10014. Dates: May 16 - 18, 1975.

June 20-22. SCOTT'S SPRING FOLK DANCE WEEKEND at Oquaga Lake House, Deposit, N.Y. featuring Karen Gottier teaching German & International Dances.

An old-timer is a fellow who remembers when rockets were just a part of a fireworks celebration. Money can't buy friendship and neither can poverty. A pun is a stupid, childish, unfunny remark that some one else thinks of first.



TRADITION

by GEO. GOSS

It would seem that the word Tradition as far as square dancing is concerned, is one of the most abused words that appears in the dictionary. It is tossed around by multitudes of people, each one assigning a different meaning to it and when all those definitions get tangled up with each other we seem to come up with an unpalatable hash.

Complete articles, paragraphs and sentences have been written concerning the pleasant change in clothes that folks wear today allowing them more freedom of movement with less fatigue. True, this permits folks to desire to dance a wee bit faster and more steadily than in bygone days, but there is a desirable goal somewhere along the line that should be the zenith, and traveling beyond this point is simply shooting above the bull's eye.

Now this big change in clothing came during the past 40-50 years, so let us say that Tradition in Dancing should be focussed from about that point to today. Surely, we can go back several hundred years, but it would almost seem that dancing from, say, about 1800 to 1925 was a fairly static activity.

The French did their Cotillions, Quadrilles and Minuets, and the English, Irish, and Scots did their longways with a mild intermingling between them. Although the decimal system was in tens, it was found by our forefathers, possibly before the written and printed word became available, that pleasant movement to music, called dancing, was most comfortable in 4s and 8s.

This seems to be true throughout the western world, yesterday, today and, in all probability, tomorrow.

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However, while the clothing change which allowed more freedom of movement, thus gradually accelerating the tempo of dancing, took place in the mid present century, the same movements at the same 4 or 8 beat divisions of music stayed with us as they were time-tried procedures. Our better choreographers, sensing the change in people's desire for more action, sensibly rebuilt the so-called Traditional Dance, eliminating unnecessary rest periods for half the dancers while the other half were active. They did this in the quadrillos of the day and to a lesser degree in some of the triple minor contras. The dancers welcomed this acceleration, to a certain degree.

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Now, basing our zero of Tradition on the period from 1925 to 1950, careful analysis shows that we were sailing along serenely with about 28-34 so-called basic movements. The dancing masters of times before had eliminated the hundreds of undesirable figures that only complicated good dancing. Studying over 250 contras, all different, desirable and interesting, plus about the same number of quadrillos that were popular in that period, we found not over a half dozen that had in them a single movement that was not one of those 28-34 basic movements.

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Thus, in about 10 lessons, one could master all of the basic figures. As stated before, our better Callers were re-tailoring many of those good dances by getting rid of the many standing waits and, by skillful reconstruction brought the dances up to today's desires without ruining their original flowing movements. They were not tearing down Tradition; they simply improved it and brought it up-to-date!

Things were going along too good. Trouble, with a capital "T" was just around the corner. Callers schools were created and dozens of newly-graduated callers emerged. Each one of them seemed to want to surpass Today - and offer the public Tomorrow and the Day After Tomorrow! Many of them had never danced a step in their lives and thought only of the glory of ordering people around in time to music! They had nowhere to go but backward! All the awkward and complicated movements that they began to "create" had been tried generations ago by expert dancing masters who had discarded them as undesirable. However, they did a fast selling job; ignored the time-tried 4 and 8-step figures; dressed their customers up in gorgeous, expensive, exotic drapery, and in 40-50 lessons (at \$1.50 per), pumped enough enthusiasm into them so that they held their interest for 18 to 20 months.



There are only so many geometrical movements that squares of eight people can perform and every one of them has been tried during the past eras. Thus the only material available to the new-born caller to hurl at his synthetically enthused and non-permanent dancers is the shoddy that the master callers of yesteryear discarded as unacceptable ages and ages ago. Of course to fool the dancing public they dreamed up the most gosh-awful and non-directional names for them!



Now, as these new mentors are busy belittling Traditional Dancing, they manage, unconsciously, to accomplish the one thing that our skillful choreographers succeeded in eliminating when they brought so-called Traditional Dancing to today's desires. They have re-created those unwanted rest periods. Their patterns are so complicated that about 66% of their performers got well lost and fluff up so they hustle back to their home spots to await an 'Allemande Left' when they start in again, get lost again and rush back home again ad infinitum. Truly, they sure need these rests. The Mas-

ters' consciences used to bother them if one single set on the floor went astray, but these Neo micro-bats are truly unhappy if more than a third of the floor can follow their commands. There are now, as of this writing some four thousand "basic" figures of square dancing. How ridiculous can they get?

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A rebellion against such nonsense has started among today's square dancers, and it well behooves the hot-shot modern day callers to have a listen. The dancers look upon these thousands of calls as a rapid running river rushing down its channel til it comes to a tremendous waterfall, where it disapates itself into a mass of froth and mist. Square dancing, based upon the traditional calls, plus a few of the older ones originated in the 50s will continue to exist as it has for generations, enjoyed year after year by our permanent legions of dedicated square dancers.

≡ ○ ≡

The New York Branch of the Royal Scottish Country Dance Society is sponsoring their Spring Weekend at Holiday Hills, Pawling, N.Y. May 16 - 18, 1975. Write to - Olga Meyer, 1237 E. 34th St. Brooklyn, N.Y. 11210, for full information.

It's strange how unimportant your job is when you ask for a raise, and how important it is when you want a day off.

An old-timer is one who remembers when the only skin-diver was a mosquito!

An astronomer says that other planets outside this galaxy, are speeding away from the earth at the rate of several thousands miles a minute. Who blames them?

CONTRA DANCE

BALTIMORE

1st, 3rd, 5th, etc. couples active
Do NOT cross over

Actives down the outside and back
" " the center and back, cast off
Right and left four with couple below
Right and left four with couple above

This dance was originally done as a triple minor, but it is more interesting as an every other couple active type of contra; it suits our modern-day American temperament better too! Try it both ways, then dance it as it best appeals to you - triple or duple.

I found it in the Otsego mss (1808) which you can look up in the American Antiquarian Society, Worcester, Mass.

I have never found any music of that era named "Baltimore", so may I suggest that you use a favorite reel or jig? With the tremendous upsurge in interest in old contras I am becoming increasingly aware of "flak" coming from a scourge of "purists" who wouldn't say you know what if they had a mouthful of it! Do they really mean that if the music has never been recorded for dancing that you must not do the dance to a tune that has been recorded? How "pure" can you get? I am a traditionalist up to a certain point; beyond that they lose me completely! I find their attitude rather amusing. R.P.



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C - June 28-July 4	F - Aug. 23-29
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SQUARE DANCE

TWO BY ROGER WHYNOT

LADIES ROUND ONE (Hds, Sides, Hds, Sides)

All circle left, halfway
Head ladies chain 3/4s
Side men turn them, whirlaway, half sashay
Forward 6 and back
6 Pass thru, gents turn back, ladies round 1
Forward 6 and back
6 pass thru, gents turn back, ladies around 1
Forward 6 and back
Right hand high, left hand low
Swing new partner
Promenade.

SWING ON THE OUTSIDE (I use Red River Valley)

Head ladies chain, don't return
Head couples right and circle half
Pass thru, do sa do in the valley
Then, step by, swing the outside pair
Allemande left your corner
Grand right and left, go halfway round
And when you meet, promenade her
Promenade your new Red River girl.

Here are two interesting squares as called and put together by Roger Whynot, one of the best of New England style callers. They are fun to dance and quite typical of what we mean by traditional-style New England square dances.



A WEE DRAP O' SCOTCH

by HEIDI FIEBIG

in Ontario Folkdancer
with permission

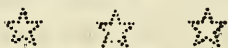
The longways type of dance is traditionally British and it is found in all the four countries - England, Scotland, Wales, Ireland, and also in the Isle of Man. It is really in the steps and in the method of presentation, and also in some special formations that the Scottish tradition lies. Scottish technique and presentation is French in character and goes back to the days of the "Auld Alliance" and to the times when the mercenary armies of France were largely Scottish. The dancing in its elegance and carefully detailed steps is closely allied to the French Court, and it is from there that both Highland and Scottish Country Dancing derived their form.

It was not until about the year 1700, when Scottish society was first beginning to free itself from the austerity of the early Presbyterian Church, that the Country Dances were first brought into Scotland from England. At this period, and right up to the middle of the nineteenth-century, a Country Dance consisted of a tune and a particular sequence of figures performed to that tune, and the name of the dance was that of the tune. A number of more or less standard Country Dance figures were known, such as "hands round", "hands across", and "right and left", and in each dance the se

quence of figures were constructed largely from these standard figures. The first Country Dances to be performed in Scotland doubtless made use of English tunes, but Scottish tunes were employed from at least 1704, and from about 1730 onwards most of the Country Dances performed in Scotland were set to Scottish tunes.



The first evidence we have of country dancing in Scotland is contained in the Holmain (Dumfriesshire) manuscripts. In the Holmain Charter chest was a notebook with half a dozen pages of dance instructions; these have been published in full (Proc. Soc. Antiquaries Scot. series 5, col 11: "Some old Scottish Dances", A.S. Carruthers). Mr. Carruthers writes: "In my opinion the dances were noted about 1710-1720. This is purely suppositionary, however, and no definite date can be given",



The first Country Dance figure which seems to have originated in Scotland is the figure "set and turn corners", which appeared about 1720. A more definitely Scottish contribution is the combination of this figure with reels of three in the sequence "set and turn corners and reels of three with corners." This particular combination attained considerable popularity in Scotland, and was used in over two-thirds of the Country Dances known to have been performed in Scotland before 1775. However, these two figures appear to be the total of Scottish contributions to the Country Dance up to that time.



Between about 1775 and 1830 a number of new Country Dance figures were introduced which incorporated ideas from the Cotillion, the Quadrille and the Waltz, and as a result of these introductions Country Dances now tended to lose their distinctive English national characteristics and to acquire instead the more international flavour of the contemporary polite ballroom. This "ballroom" development of the Country Dance continued in Scotland right up to the beginning of the twentieth century. But in England Country Dances began to

disappear from the polite ballrooms about 1830 and by 1850 only one or two Country Dances remained in use in English society. Thus the development of the Country Dance subsequent to about 1830 is almost entirely a Scottish development.



Up to about 1775, Country Dances were in Scotland almost entirely confined to the upper classes, and from at least 1720 onwards their tempo was very slow, to accord with the elaborate dress of the period. The vast hooped skirts worn by ladies of fashion, which were first introduced about 1715, in particular necessitated a relatively slow tempo and, so far as we can tell, there was no distinction between reels and strathspeys when these tunes were used for Country Dances, both types of tune being played at approximately 30 bars per minute. After about 1775-80 the hooped skirt fell into disuse except for great state occasions and, with the return to a less elaborate form of dress, the tempo of Country Dances increased considerably. There was now a clear distinction between reels and strathspeys when these tunes were played for Country Dances and, it is during this later period, from about 1775 to about 1830, that Country Dances in strathspey tempo first emerged as a distinct type. The increased tempo also made Country Dances more acceptable to the ordinary people of Scotland and, by the beginning of the nineteenth-century, Country Dances had spread throughout most of the Lowlands, among all classes of society.

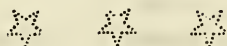


The first book of Country Dances to be published in Scotland seems to be "A collection of strathspey-reels and country dances by John Bowie at Perth, 1789".

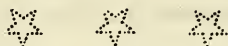


In 1870 the Country Dancing was clearly losing ground in fashionable Scottish society in the bigger cities but survived more securely in the rural areas in many parts of the country, nourished by the periodical

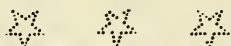
visitations of itinerant dancing masters.



In the years following World War 1, the jazz era was taking over and the Scottish Country Dance tradition practically vanished. Thus an effort to establish certain standards of performance and to preserve them from any encroachment of rowdiness or contempt for the art of the dance, the Scottish Country Dance Society was established in 1923. Its primary aim was to restore the Country Dances as danced in the eighteenth century Scottish assembly room.



The Country Dance Society began its work with very little to guide it, and had to begin collecting dances and investigating the techniques of the execution, being extremely careful to avoid errors and misconceptions. A start was made with those dances best recollected in living memory. These were published and a system of teacher-training was established.



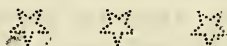
This alone, however, would not have achieved so much had it not been for the exceptional endowment of Jean Milligan (One of the Society's original founders) as a leader and as a teacher. Uncompromising fidelity to the style, to the tradition and to the precepts evolved by the Society have been the theme of her forceful utterance. She has carried these from Scotland to Canada and the United States where centres of considerable enthusiasm are to be found, and via her disciples and emissaries, to Australia and New Zealand and other outposts of the Scottish "empire".



Today the delightful and pleasurable Scottish Country Dancing can be enjoyed everywhere as the Royal Scottish Country Dance Society has members all over the world.

STYLE

Scottish Country Dance in form and pattern follows that of the other Celtic and Teutonic countries. But in methods of performance the Scot is very different. In the first place he possesses the characteristics of all mountain people. His extreme lightness, neat footwork, and delicately balanced body are dictated by the country's physical features, and these qualities have been acquired by the Lowlanders, as the Highlanders were driven south by England's deliberate breaking up of the clans. His movements are also more upward and this is one important difference in the steps in Scottish dancing.

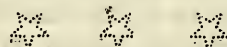


All Scottish Country Dances begin with a bow and curtsy, done in a simple and natural fashion. It is a sign to your partner that you are dancing together and are going to have a good time.



To dance well, one needs time to think of what is coming next, and time to use all the bars of music given to each formation. Keep well on the toes, but not points. The toe of the working foot must be pointed down except in the case of toe and heel steps.

MUSIC



The light, upwards quality of Scottish dance is more particularly notable because of a subtle alliance between certain movements and the peculiar musical feature known as the Snap. This is also found among the Hungarian and Finno-Ugrian groups, and may therefore have been of Finnish origin and brought by the Vikings. This feature consists of a semiquaver (1/16th note) followed by a dotted quaver (3/16th note). It appeared throughout the oldest dance tunes or Strathspeys. The short note is not an anacrusis appearing in the last period of a bar. It is the first note and therefore

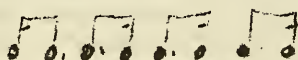
marks the first beat, although played, or sung very lightly. It serves, one might say, to give impetus to the dotted quaver, which always sounds loudly and is stressed, but does not mark the actual beat. The best dancers instinctively react to this peculiarity. Instead of anticipating a step before the first beat, so that their foot hits the ground as it is sounded, they lift themselves into the air on the first semiquaver or beat, with a hop, or jump off one or both feet, and arrive on the ground on the dotted quaver or more prominent note, which occurs just after the first beat. This means that the dancer's first movement and accent is upwards and not downwards as is usual in European countries. As this subtle alliance of movement and music appears throughout the Strathspeys, Reels, and other dances, it lightens and changes considerably the look of such steps as the basic polka-like strathspey step, the pas-de-basque and others.



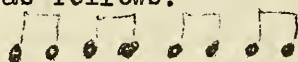
The strathspey and reel are both written in $4/4$ time and the four beats of each bar are almost evenly accented; there is a slightly stronger accent on the first beat of each bar.



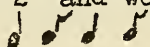
The strathspey is a slow tune and many of the beats are made up of a semiquaver or a dotted quaver. The following is a typical bar of a strathspey:



A reel is a quick but very smoothly flowing tune. A typical bar of a reel is as follows:



A jig is a quick tune in $6/8$ time and counts "1 & 2 &" are usually adopted, as shown below. There is a strong accent on count "1", a medium accent on count "2" and weak accents on the two counts "and".



COSTUME

Scottish Country Dances can be formal or informal. Formal attire for the men is the Highland dress. The kilt, although not traditional in Country Dancing, gives the necessary freedom to the limbs. The normal apparel in earlier centuries was based on stockings and breeches which gave like freedom.



The Highland dress as presently worn is the result of a process of evolution. Prior to 1600 the dress was a smock of coarse linen dyed with saffron. M. Nicelay d'Arfeville, Cosmographer to the King of France, and who visited Scotland in the 16th century, writes: "They wear, like the Irish, a large and full shirt, coloured with saffron, and over this a garment hanging to the knee, of thick wool, after the manner of a cassock." About the 17th century, this saffron shirt ceased to be regarded as part of the Highland dress and the belted plaid and the little kilt took its place. The former was a combination of kilt and plaid, and consisted of neatly pleated tartan fastened around the body with a belt, the lower part forming the kilt and the other half, slung over one shoulder and held with a clan brooch, hung down behind and this formed the plaid. It was possible to display considerable skill and neatness in arranging the pleats so as to show the 'set' of the pattern.



For the little kilt only half as much tartan was required, which, being pleated and sewn, was fixed around the waist with a belt, half a yard of the tartan being left plain at each end, and crossed in front. This is the modern form of that part of the Highland dress. To be proper style, the kilt should reach the centre of the knee cap. The best manner of testing this is for the wearer to kneel on the ground. In this position the bottom of the kilt would just touch the ground and no more.

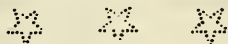


- 1 -

If a man has no clan tartan, he may wear a kilt of grey or "district" tartan or else a Jacobite or Caledonian tartan, which is admissible even when the wearer belongs to no clan.



The hose is either made from the web of tartan or knitted in check of its prominent colours in the proper proportions.



A doublet or jacket of saxe blue, wine colour or green forms part of the man's evening dress to which the lace jabots give a finishing touch of elegance.



The sporran also forms part of the costume. For everyday occasions, a leather sporran is worn and a fur one for formal occasions. In Scotland it is made of goat skin with or without tassels, otter or badger, whereas in Canada seal skin is used. The mounting of the sporran should be the wearer's crest or shield and the ornamentations thereon should be Celtic in design corresponding with those on the brooch and belt.



In a ballroom, ladies wear light or white evening dresses, their clan tartan appearing in a sash passed over and brooched on the left shoulder. Originally only lady-Chiefs, Chieftainesses and wives of Chiefs and Chieftains were permitted to wear the sash over the left shoulder, but nowadays everyone is allowed to do so. In the daytime, a tartan skirt is popular. In the remote countryside the short gown and petticoat, which was the dress of the country woman until recently, may still be seen.



Regarding footwear, it is the practice today for men to wear the soft Gillie shoes and for women, Gillies or ballet slippers. This footwear allows tremendous flexibility of ankle and instep for there are no

heels to restrict the full play of the working foot.

Trouble was not ended. In 1688 the English parliament overthrew James II, a member of the Stuart family. He became a refugee in France, and after him, his son James and his grandson Charles, both claimed the English throne. Many Scots supported these pretenders. At the Battle of Culloden in 1746, the English won such a decisive victory that the pretenders gave up the fight and the two nations have been almost wholly united ever since. Every now and then a party supporting an independent Scotland is still heard!

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8. Dances of Scotland, by Violet Alford.

An old-timer is a man who lived in an era when the day was done before he was.

An old-timer is a person who remembers when a sensational novel contained asterisks.

Traffic being what it is, when somebody says: "A strange thing happened to me on my way down town" - he probably means he arrived safely.

Few of us get dizzy from doing too many good turns.

THANKS TO:

Ed Moody, book of original poems.

"Duke Miller, books.

Kitty Keller, music for "Successful Campaign
& The Market Lass".

Jason Roth, Cuban cigars.

Bob Bennett, Ball Room Manual of 1856.

Libertad Fajardo, Manila cigars.

Ada Dziewanowska, LP of Polish Dances.

Bob Brundage, Old-Time Dance Manual

Ed Wilfert, 2 books of his original dance
tunes.

Ruth Kane, loaf of home-made Swedish bread.

M&M Leland Tichnor, old dance programs.

Freda Gratzon, cookbook.

BORN TO: Mr. & Mrs. Cressy Goodwin, a son, Severin
Leighton, January 11, 1975.

Folk Dance Leadership Council of Chicago announce their
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Channing, Pullman, Michigan. Write: George Davis, Regis-
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Spring Camp at Camp Russell, Oglebay Park, Wheeling, W.
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lebay Institute Downtown Center, 841 $\frac{1}{2}$ National Road,
Wheeling, W. Va. 26003, for more information.

Louise Winston holds her closing party June 2, 8 p.m.
Unitarian Parish House, Jamaica Plain, Mass. Live music
and Refreshments.

A party of the So. Weymouth Country Dance Group will be
held in the Old South Congregational Church, S Weymou-
th, Mass. May 19, George Fogg, Leader. Live music.

ITS FUN

TO HUNT



The following items are taken from the pages of The Cheshire Republican, a weekly newspaper published in Keene, N.H. for some eighty years during the 1800s and 1900s, until 1912. We find these old-time dance items of interest and hope that you will too.

2/16/84 City News:- The calico dance given to the Deluge Hose Company Thursday evening was one of the most enjoyable events of the season. About 150 couples were present, the ladies dressed in neat and appropriate attire by print goods and the members of the company with uniforms tastily trimmed and ornamented. Many of the costumes were got up in excellent taste and style, and the scene on the floor from the gallery was most attractive and pleasing. Among the most notable costumes were those worn by Mes. Stone, Starkoy, Britton, Quinn, Carigan, Roach and Gowdy; Misses Towne, Sullivan, Crowley, O'Neil, Donovan and Gallagher.

On Wednesday evening the friends and neighbors of G.W. Whitthouse, assembled at his residence at "Hurricane", the occasion being an old-fashioned house warming, he having just completed a cozy and convenient home. Nearly 100 persons were present and all brought something for the inner man. A hanging lamp, easy chair, and quite a sum of money were among the more substantial presents. Supper, singing, dancing and games caused the time to pass rapidly, and all returned home having on-

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joyed a pleasant evening, and wishing Mr. Whitehouse and his good wife many happy days in their new abode.

Alstead:- A social dance will be given by Landlord Burge of the Humphrey House, on Friday evening, Feb. 22: music, Maynard & Wheeler's Orchestra. The supper will doubtless consist of something more substantial than that so truthfully represented by the skotch in last week's Student of the supper at Charlestown, namely, "turkey and toothpicks."

Hinsdale:- The Universalist festival is announced for Wednesday evening, Feb. 20 at the Town hall. The entertainment is to be varied in its character and will comprise among other attractions, a good supper, the sale of useful and fancy articles, a farce and a merry dance to conclude the pleasures of the evening.

Marlboro:- The leap year ball given by the ladies of the Unity Club was admirably managed throughout, and its success quite satisfactory. They have set the gentlemen an example which it will be difficult for them to excel.

Swanzoy:- The dance at the Central house last Friday evening was well attended; music by Fred Farr's orchestra

Richmond:¹/₂ The annual sleigh ride to this town by parties from Winchester and Keene, came off last week Thursday. The morning being somewhat stormy, but as day advanced, the clouds began to disappear rendering the day quite pleasant. Before noon nearly 100 persons had assembled at the hotel, where Mr. and Mrs. Allen, with numerous attendants were ready to receive them. After the usual ceremonies, those who desired, repaired to the hall to trip the light fantastic toe which was kept up till night, music being furnished under the direction of Prof. W.W. Ball. In the meantime, refreshments were served to which all did ample justice. As night drew near the company dispersed, well satisfied with their visit. Many of the party were former residents of this town.

Winchester:- The combination gave their fifth old line dance, Thursday evening, the 7th which, as usual, was a success, excellent music being furnished for the occasion by the Philharmonic orchestra of Brattleboro.

2/3/84 City News:- The Deluge Hoso Company give a social dance at City Hall, this (Friday) evening, when another good time may be expected.

The Second Regiment Band orchestra have been engaged to furnish music for a social dance, at Cheshire hall, Friday evening the 29th, given by John Sedgewick Post, G.A. R. to which a general invitation is extended.

Marlow:- On Thursday, Feb. 14, a sleigh ride of about 60 couples from Alstead, visited Col. Potts of the Forest house, and were entertained by him in his usual happy manner. The company, which numbered many of the first citizens of Alstead were evidently bent on a good time. The younger portion, yes, and some of the older, occupied most of their time in dancing, while social converse and a dinner occupied the remainder. The dinner was one of the Col's, or rather "Mrs. Colonel's" best, and we venture to say that the company were fully satisfied in this respect. At an early hour the company departed highly pleased with their ride and entertainment.

Marlboro:- The ladies of the Universalist society will hold their annual costume party this (Friday) evening, at the Town hall. Some antiquarian psalms will be sung on the occasion by young people dressed in the clothes of the Grandpa's and Grandma's of preceding generations. The entertainment will conclude with dancing, and everybody is invited to attend who can raise 15 cents; those having 75 cents left after admission to the hall can dance if they know how, if not, they can try and learn. Prof. Batchelder & Co. of Fitzwilliam - will furnish the music.

Hinsdale:- The 12th annual festival of the Universalist

society filled the Town hall with a large audience on Wednesday evening, who seemed to enjoy the various and novel attractions of the entertainment.....Three hours of dancing to the music of the Hinsdale quadrille band, made a fine evening of mirth, fun and enjoyment.

3/1/84 City News:- John Sedgwick Post, G.A.R. give their first social dance of the season, at Cheshire hall this (Friday) evening, to which a general invitation is extended.

The dance given by Deluge Hose Company at City hall, last week Friday night was largely attended. The Second Regiment Band orchestra furnished the music in their usual acceptable manner.

A party of some 65, mostly married people, went from this city to Richard's hall, Winchostor, Tuesday. A large majority in sleighs and the balance in the cars. A sumptuous dinner, dancing and other amusements were included in the afternoon's programme, of which the party speak in the highest terms.

Gilsum:- The dancing school by Prof. Wheeler of Bollovs Falls, is one of the gliding events of the week; every session has been well attended with improvement, it is said, an assertion I cannot vouch for, not having witnessed a single glide of the fantastic trip.

Swanzoy:- On the afternoon and evening of last week Friday upward of 90 couples of the residents and former residents of Swanzoy met at the town hall for a general good time, a euchre party in the afternoon and dancing in the evening. Music was furnished by Fred Farr's orchestra, Charles Richardson, prompter, and supper by C.L. Whitney at the Central house.

Marlboro:- The costume party was largely attended and highly enjoyed by all present...The music, well, it was what it always is where Prof. Bacheller draws the bow,

second to none. The professor, being a native of the place and receiving his first musical inspiration here, was warmly welcomed by his old friends and neighbors, who feel an honest pride in view of his character as a man and ability as a musician, in claiming him as a Marlboro boy. Fifty dancing tickets were sold and the entertainment netter \$53.

Hinsdale:- Five hundred and twenty-five tickets were sold at the door for the Catholic levee and coffee party, on Monday evening....a big dance, and a jolly one, at the close, to music by Burnett & Higgin's Brattleboro orchestra.

Chesterfield Factory:- The leap year ball last week was said to be very enjoyable; a fine company and well conducted. No lady was seen to spit upon the floor, or smoke a cigar while taking her gentleman to or from his home.

3/8/84 City Notices:- Maynard & Wheeler's orchestra has been engaged to play for the Odd Fellows' dance at Ches hire hall next Wednesday evening.

City News:- There is to be a Grand Army dance at Cheshire hall, this Friday evening. The dance a week ago under the same management was well attended and a pleasant time is reported.

Gilsum:- The dancing school, although a stormy evening, was attended with its full quota.

Marlow:- The dance at Col. Pett's on town meeting night was a complete success, notwithstanding the rain storm. About 50 couples were present and all had a good time and was highly pleased. The Colonel knows just how to do it.

3/22/84 City News:- The third Odd Fellows' dance this

season, will be given at Wheshire hall next Wednesday evening.

Winchester:- The festival held by the ladies of the Univorsalist parish last week, was attended by a larger number of people than any similar entertainment for a number of years...It closed with three hours of dancing.

3/29/84 Marlboro:- A party of young people numbering 14 couples visited Dublin Friday evening, last week, and, though they may not have "danced all night till broad daylight" they came home with the girls in the morning. Only one turnover reported in the party notwithstanding the bad travelling.

4/5/84 Gilsum: $\frac{1}{2}$ Last week Friday evening was enjoyed at the Ashuelot house by about 60 couples, the occasion being the closing of Mr. Wheeler's dancing school, which has been generously patronized by the young folks during the long cold winter. The many attendants presented appropriate testimonials to the teacher, certifying to his ability and popular manner in conducting a class in round dancing. The music by Maynard & Wheeler's orchestra was fine, and ended its last selection at precisely 3:30 o'clock. It is a pleasure to credit Landlord Shaffner with the excellent manner in which everything has been conducted with a view to add to the pleasure and convenience of all. The supper tables so splendidly arranged and supplied with tempting viands indicated the careful and diligent supervision of the hostess, so oft on a source of favorable comment by all having had like reason to appreciate similar occasions.

City News:- The St. Patrick's ball was conducted with decorum, with a fair attendance, and all present reported a good time. But for the stormy evening it would have been a crowded house.

4/12/84 City News:- Beaver Brook lodge is making arran-

gements to dedicate their new hall, in Cheshire house block, about May 1st or as near the 65th anniversary of the establishment of Odd Fellowship in America, April 26th, as can be made convenient. A grand concert and ball are among the attractions mentioned.

4/14/84 City News:- The Phoenix Hose Company gave a social dance at Liberty hall, Monday evening, which was well attended. Second Regiment Band orchestra furnished the music.

Hinsdale:- There was a sheet and pillow case party at the skating rink on Wednesday evening, winding up with a social dance. A large company was in attendance and a fine time is reported.

4/26/84 Marlow:- A May dance will be held at the Forest house on Friday evening, May 2. Music by Maynard & Wheeler's. All who want a good time should not fail to be there. The Colonel and the landlady will be at home.

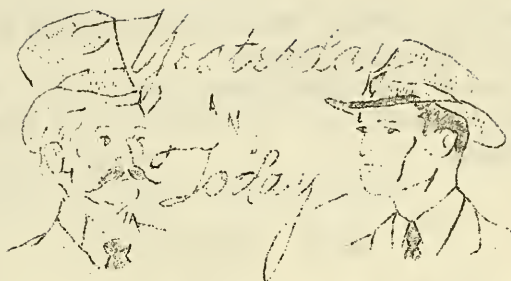
5/17/84 Marlow:- The Colonel's May dance was very successful, about 45 couples participated, and all were delighted with the dance and supper.

5/24/84 Hinsdale:- On this (Friday) evening, the young people of the Universalist society will present the popular drama "Among the Breakers", at the Town hall. Good music will be in attendance and a dance is promised after the dramatic entertainment, ladies are requested to wear black or white colors, or both, as pleases them, hence the term "black and white" party.

Character is what you are in the dark.

Don't worry, it may never happen.

Spring is the mating season for everything but the golf socks you put away last fall.



Some of you may be able to remember when the ideas below were considered FACT and not FOLKLORE, as they are labeled today.

A horseshoe nailed above the door will keep out evil spirits and bring good luck to the residents. When your ears tingle, someone is talking about you: if the left ear tingles, an enemy talks against you: if the right, a friend speaks praise.

While at the table, if a knife falls a lady will visit you; if a fork falls, look for a gentleman caller. It is unlucky to shave on Monday. Sneezing is a sign of good luck.

It is unlucky for a bride to look into a mirror after she is dressed for the wedding, unless she puts on an additional piece of apparel afterward. If a man accidentally sets his hair on fire, he will go mad.

If a woman steps over an eggshell, she will go mad; or over a razor, it will become dull; or over a whetstone, it will break.

If you spill salt you will have a fight.

If you rock an empty cradle, you will rock a new baby into it.

Children born on September 27 will be fond of women and strong drink.

Children will be weaklings if their hair is cut before they are a year old.

Stepping over a child that is lying on the floor or ground will retard its growth.

If you wish on a new moon, wish will come true - if - you don't tell your wish and be sure to kiss the person nearest you.



FADED PHRASES

I love my wife, but oh you kid. She gives me corniption fits. He's funny as a crutch. He flipped his wig. It's the shank of the evening. He's trying to keep the wolf from the door. He won it hands down. I'm hankering to go. This machine is on the fritz.

She has stars in her eyes. Neither a borrower nor a lender be. I'll be there with bells on. I got it straight from the horses mouth. Everything's Jim Dandy. She tickles me pink. She'll rue the day. That's throwing good money after bad.

He sure can tickle the iveries. Watch me shinny up that pole. I'll box your ears, you fresh kid. I gave him a fair shako. C'mon, make it PDQ. He's always flying off the handle. Don't get your dander up. Two for flinchin'. You're off your trolley.

Stop beating around the bush. Who's loony now? He gets my nanny. None of your lip, small fry. Gimme a ferinstance. She doesn't mince words. Let's wet our whistles. Go poddle your papers. Mom's got eyes in the back of her head. She put the skids under him. He's trying to bamboozle me. He led her down the primrose path.

FADED WORDS

Cobbler, farrier, milk maid, spinning wheel.

The average wife will forgive and forget, but she will never let you forget that she forgave and forgot!

Did you know that the numbers 11 and 12 were once written "oneteen" and "twoteen"?

DO YOU REMEMBER?

Ice in the water bucket in the kitchen on cold mornings.
The wobbly legs of the newly-born colt.
The "feel" on our bare feet of the dust on the dirt road.

The bumblebee that got under your straw hat.

The common water bucket and tin cup we used in the grades.

How good the nickel ice cream sodas tasted in the home town drug store on hot days.

The 10-cent box of milk chocolate "Turkish Trophies" cigarettes.

The plug-tobacco cutter that cut 5-cent portions of Star, Horseshoe, and Climax chewing tobacco.

The church bells ringing whenever there was a fire in town.

Seeing the whippoorwill's red eyes shine at night.

When the "operator" stayed up all night at the depot to get election returns for the men in the waiting room.

Civil War Veterans living on a dollar a day pension, a cow and a garden.

The warm water in the reservoir on the kitchen stove.

Cleaning the kerosene lamp chimneys every other morning.

"Slopping" the hogs with a bucket of kitchen slop.

When you got electric lights put in the house.

When 2 or 3 of the friends and neighbors would "set up" with the corpse in the house of the deceased.

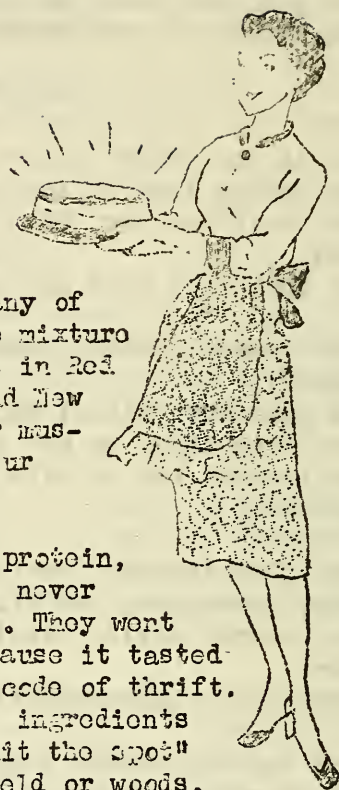
When neighbors came in to "help out" when there was sickness in the family.

How cold the seat in the "backhouse" was in zero weather.

The School picnics held in the woods.

WHO NEEDS

ESCOFFIER?



How long has it been since any of you city folks enjoyed the unique mixture of nutrition and flavor one finds in Red Flannel Hash? There was a good old New England dish that put zip in your muscles without adding an ounce to your weight!

It was full of vitamins and protein, even if the old-timers who ate it never heard of these important elements. They went for this home-made concoction because it tasted good and conformed to the Yankee code of thrift. It didn't cost much - most of the ingredients were grown on the farm, but it "hit the spot" after a hard day's work in the field or woods. Today's nutrition experts would call it a balanced meal.

It was composed of finely cut boiled beef - usually "corned" - potatoes and other garden sass with a preponderance of beets, all chopped into bits in a big wooden tray called a "chopping bowl".

When well integrated it was, sad to say, usually fried. That was the only flaw in this otherwise easily-digested compound. Hash could just as well have been baked or broiled, but the farmer's wife found her cast-iron "spider" easy to use in a hurry, even if it did fill the food with fat.

But fried or not, hash put no adipose tissue on the lean frames of the old Yankees, probably because

they worked so hard to scratch a living from the rocky soil.

Several kinds of hash were popular in the past century. "Red flannel" was also known as "Red headed". Both names came from the rich color of the beets that were used liberally in putting it together. Another version was "Calico hash". This had the usual beets plus other root vegetables that gave the appearance of the cotton dresses worn by housewives of the period.

Those old folks had heard rumors that carrots were good for the eyesight. They had a saying, "Eat carrots and you'll see in the dark." So they put this vegetable in calico hash, along with turnips, potatoes, parsnips and beets. The color scheme resembled an abstract painting.

Root crops were stored in the cellar every Fall and kept nicely all Winter because there were no heaters to raise the temperature, that never fell to freezing.

Corned beef was about the cheapest meat you could buy 50 or more years ago. The butcher drove up to your door once a week, his cart filled with freshly killed beef, pork and mutton. But, in a long, zinc-lined tank slung under the back of the wagon swam the salty fancy brisket and other cuts, all well "corned" in heavy brine. Cutting several pounds of this into fine pieces with a hand chopper called for a strong arm and lots of patience. But the vegetables were easily reduced to hash in almost no time at all.

Another nutritional standby of this region used to be, and still is, baked beans. No Saturday night was properly celebrated without a pot of beans - pea, yellow eye, cranberry, Jacob's Cattle, or kidney - as the central dish, flanked by plates of homemade brown bread. Home-made sour pickles (NOT dil) piccililli or sweet mustard pickle were the relishes that one expected to find on the table to add a zesty taste to the main dish.

A hunk of salt pork had been baked all day with the beans. In some families an onion kept the pork com-

pany. A spoonful of molasses or maple syrup had sweetened the pot. The resulting flavor was wonderful.

Old fashioned baked beans were never hurried. They were soaked overnight in water before going into the pot for a 10-hour baking. It was time well spent.

An old-timer that is never heard of today was browis. This was made by soaking brown bread in broth, roast meat drippings, milk, hot water and butter. It was lickin' good!

WIFE SAVERS

Baby oil poured under running water in your bath will soften and pamper every inch of your body. Mixed with a drop or two of your favorite fragrance, it makes the scent last longer.

You can get festive log fires by soaking pine cones in 1 quart of water plus 1 cup of baking soda. Allow to dry well and the cones will make the fire burn a beautiful gold color.

Rain spots on satin and similar materials can be brushed away by using a soft ball of tissue paper in a circular motion.

You can add beautiful lustre to all varnished surfaces by simply washing them with cold tea.

A slice of fresh bread is almost perfect for dusting paintings; prevents scratches!

A quick and simple way of cleaning paint from hands - just rub with salad oil.

A coating of onamel on the inside of stocking drawers will protect against snagging.



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